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# AMERICAN ART NEWS.

Vol. IV. No 26

NEW YORK, APRIL 7, 1906.

SINGLE COPIES, TEN CENTS.

## EXHIBITIONS.

**Astor Library.**—Exhibition of reproductions of drawings of modern masters from L'Estampe Moderne.

**Benguat Galleries.**—Ancient velours, embroideries and laces, sanctuary lamps and carpets.

**Blakeslee Galleries.**—Early English, Spanish, Italian and Flemish paintings.

**Bonaventure Galleries.**—Rare books in fine bindings and exhibition of Louis XIV., XV. and XVI. fans.

**Brandus Galleries.**—Paintings of the Barbizon School.

**Canessa Galleries, Paris.**—Antique works of Art.

**Charles, London.**—Works of Art.

**Davis Gallery, London.**—Works of Art.

**Durand-Ruel Galleries.**—Old masters and modern paintings.

**Ehrich Galleries.**—Exhibition of Old Masters.

**Fifth Avenue Galleries.**—Furniture and orientals from Meyer's estate, of Boston, and other estates, April 9 to 12.

**Fine Arts Galleries.**—Society of American Artists, to April 22.

**Fishel, Adler and Schwartz Galleries.**—Fine paintings by noted artists.

**Gimpel and Wildenstein Galleries.**—High class old paintings.

**Hamburger Fres. Paris.**—Works of Art.

**Heinemann Galleries.**—Modern paintings. Modern German pictures a specialty.

**Knoedler Galleries.**—Figure works and pastel portraits by Miss Carol Aus. Miniatures of the XVI., XVII. and XVIII. centuries, through April 18.

**Kelekian Galleries.**—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.

**Lanthier's Old Curiosity Shop.**—Modern and Old Masters. European and Oriental furniture, antique jewelry and silver.

**Lenox Library Building.**—Exhibition of the work of American etchers.

**McClees Galleries.**—Exhibition of high-class etchings by Great Masters.

**Metropolitan Museum.**—Open daily. Admission Mondays and Tuesdays, 25 cents; free on other days.

**Montross Gallery.**—Exhibition of the works of William L. Lathrop, April 10 to 28.

**Modern Gallery.**—Paintings of the American Indian, by Edwin Willard Deming.

**Noe Galleries.**—Important paintings of exceptional quality by the Barbizon and Modern Dutch Masters.

**Oehme Galleries.**—Portraits by Gari Melchers.

**Powell Gallery.**—Paintings and pastels by George R. Barse, Jr., to April 17. Marine Mosaics, by W. Cole Brigham.

**Pratt Institute.**—Exhibition of oils and water colors, by Mrs. Charlotte B. Coman and Mrs. E. M. Scott.

**Ralston Galleries.**—Works of Art.

**Scott and Fowles Co. Galleries.**—High class paintings by Barbizon and Dutch Masters.

**Strauss Galleries.**—Portrait drawings in color and black and white, by M. O. Kobbe, through April 7.

**Robert C. Vose Gallery, Boston.**—Fine paintings of the modern masters.

**Willson Bros., London.**—Ancient works of Art, Old French Furniture, Sevres and Chinese Porcelains.

**H. O. Watson & Co.**—Decorative works of art.

## SALES.

**American Art Galleries.**—Fine art publications, catalogues of famous sales, etc., belonging to L. Christ Delmonico and estate of Eliza M. Curtis, April 12, at 3.30 P. M. and 8 P. M. Japanese paintings and water colors, April 13 at 8 P. M.

**Fifth Avenue Galleries.**—Sale of furniture and orientals from Meyer's estate, of Boston, and other estates, April 12 and 14 at 2.30 P. M.

1892, at the "Fair Children" Exhibition at the Grafton Galleries in 1898, and at the Romney exhibition at the same galleries in 1900. Although the price paid is not stated, it is currently reported that it was about \$100,000. The picture is a superior example of the early English school, and supplements the fine Nattier "Portrait of the Duchesse D'Orleans," which represents the early French school in Mr. Kahn's admirable collection.

Ninety well selected and representa-



THE THREE CHILDREN OF CAPTAIN LITTLE  
By George Romney

In the Collection of Mr. Otto H. Kahn

Copyrighted 1906, by Scott and Fowles Co.

In the purchase from Scott and Fowles by Mr. Otto H. Kahn of the most important example of the early English painter George Romney, ever brought to America, and one of the most important that has ever come on the market, a reproduction of which appears on this page, not only Mr. Kahn but the American art world is to be congratulated. The canvas, which is entitled the "Three Children of Capt. Little," and which was obtained by Messrs. Scott and Fowles from a famous collection in the north of England, was painted in Romney's later period, and has long been considered one of the most representative works of the master. It was shown in the Guildhall exhibition in London in

tive pictures by American artists from the remarkable collection of Mr. William T. Evans were shown at the Lotos Club last week, and formed the monthly March exhibit there. Mr. Evans has been for so many years a collector of American pictures of the first rank that the exhibition had unusual interest and importance to art lovers, students and artists. It is impossible to give an adequate description of the display, but perhaps the canvases that stood out the most prominently were Inness's "September Afternoon" and "Sheep Grazing," Wyant's "Wet Afternoon" and "Morning at Neversink," Winslow Homer's "High Cliff-Coast of Maine," Childe Hassam's "Isles of Shoals," Dewing's "The Lute," Henry

B. Fuller's "Mother and Child," J. Alden Weir's "Gentlewoman," H. O. Walker's "Morning Vision," Horatio Walker's "Sheep-yard," Albert P. Ryder's "With Sloping Mast," and F. S. Church's "Witch's Daughter." Could such a collection be shown through the country it would mean much for the good of American art.

Cards have been issued for a dinner to be given by the Society of American Artists in the Vanderbilt Gallery at the Fine Arts Building, on Wednesday evening, April 11, which in a way will be a farewell event and of a social character so far as the Society is concerned. It will also celebrate the merger of the Society with the Academy.

The portrait of Benjamin Franklin, which, as announced by Earl Grey, Governor General of Canada, at the Pilgrims' dinner in New York, March 31, is being restored to the United States, will be shipped this week. It is already in the possession of the Ambassador, Mr. Whitelaw Reid.

Paul Nocquet, the Belgian sculptor, was found dead on a marsh in the Great South Bay, L. I., on Wednesday night, where he had perished in a vain attempt to reach the village of Amityville, L. I. He had left the Bronx on Tuesday evening in his balloon for an ascent, and was last seen at dusk that evening passing over Garden City, L. I. The balloon was found on the Long Island beach Wednesday morning, and the aeronaut had evidently descended when he found himself being blown out to sea.

Paul Nocquet was born in Brussels in 1877, and leaves a mother, two sisters and a brother in Brussels, Belgium. As a young sculptor, Nocquet won much success in Europe. He won the Prix de Rome scholarship in the Brussels competition, but elected to spend the five years of study in Paris rather than Rome. He was a pupil of Munier and Lambeaux in Brussels. He had little money when he first came to America some five years ago, but soon began to receive commissions, and was on the high road to success. He made a mild sensation in art circles a few months ago by an attack on the methods of American sculptors and the National Sculpture Society. A statuette, which he recently executed, of President Roosevelt holding up a bear cub which he had shot, although a fair likeness of the President and accepted by him in a plaster cast, was rejected by the last Society jury, probably on the ground of its being sensational and not in good taste. His group of football players was purchased by Mr. Isaac N. Seligman for Columbia University. He had executed several important portrait commissions.

Augustus St. Gaudens, who has been ill for some time with sciatica in a hospital in Brooklyne, Mass., probably will be able to come to this city and serve on the commission of experts which is to choose a model for the statue of Major Gen. Alexander Macomb, to be erected in Detroit. The decision was to have been made in Detroit, but the models were sent to New York, at the request of Mr. St. Gaudens, and were stored in the Metropolitan Museum of Art.

## IN THE ART SCHOOLS.

### Special Announcement.

The American Art News has decided to found scholarships in the following schools: Art Students' League, New York School of Art, and the New York School of Applied Design for Women. Any further information or details desired will be furnished by application in person at this office.

The following prizes have been awarded for improvement in the antique and costume classes at the School of Applied Design for Women, 200 West 23d Street. First award: Antique class; Scholarship until May 20, 1906, Bella Goldsmith; second award, \$10, Jessie Parke; honorable mention, Charlotte P. McCoy and Claire Morris.

Costume class: First award: Scholarship until May 20, 1906, J. Edith Wise; second award, \$10, divided between Frances Fraser and Gertrude Kimmel; honorable mention, Elizabeth Water and Elsie M. Kortlang. M. Alphonse Mucha was one of the jury of awards.

The New York School of Art, 57 West 57th Street, will begin its fall term, September 5, in a new building, No. 2237 Broadway, corner of 80th Street, as the present accommodations have become insufficient for the needs of the school, owing to the increase of students.

The Art Students' League European classes in Holland, Belgium, and France, to be held from June to September, under the able instruction of Louis Loeb, give promise of great success, as already a large number have entered their applications for membership.

The New York School of Industrial Art is exhibiting the regular winter term work of its students through today, at 215 West Fifty-seventh Street. At the same time the Guild of the school is holding an exhibition and sale of Easter cards and objects in leather, metal, etc. Miss Hettie Rhoda Meade is uniting with the Guild in a sale of old and modern Japanese prints.

## BOOK NOTES.

A study of "Giovanni Antonio Bazzi: The Man and the Painter, 1477-1549," hitherto usually styled "Sodoma," is to come from the press of E. P. Dutton & Co. The book is a "just and fair-minded" picture of the artist gathered from the "fruits" of the researches of Mr. Robert H. Hobart Cust's "more gifted" predecessors.

Fox, Duffield & Co. have recently published "The Way of an Indian," written and illustrated by Frederic Remington.

The Century's series of papers by Camille Gronkowski on "Historic Palaces of Paris" will treat in the April issue of the interesting and beautiful Hotel de la Rochefoucauld-Doudeauville. As in former articles in this series, there will be illustrations from photographs made by special permission for The Century and now published for the first time.

Early numbers of Appleton's Book-lovers Magazine will contain the results of the travels of Walter Hale, the actor, artist, author, and motorist; Edward M. Conley, late Vice and Deputy Consul General in Mexico, and Broughton Brandenburg.

## CHICAGO ART NEWS.

Portraiture is engaging the attention of Chicago artists. All are occupied with commissions, and many have their time filled for months ahead. Lawton Parker is painting the portrait of Miss Enid George, who assists Mrs. Chatfield-Taylor in her bookbinding shop. It is an excellent piece of work.

J. Francis Smith, director of the Art Academy, is at work on a portrait of Mrs. Bertrand Lichtenberger, a sister of Miss Anna Caulfield, the lecturer.

Antonin Sterba, the Bohemian artist, has recently painted a portrait of a southern girl.

J. E. Stuart, the painter of America's mountains of the West and Alaska, has a large studio in the heart of the business district with a show gallery wherein his versatility is demonstrated. Mr. Stuart is a painter of portraits as well as landscapes.

The Chicago Architectural Club is holding its annual exhibition at the Art Institute and attracting many visitors. The model of the new Court House is a conspicuous figure. Four galleries are devoted to a number of designs and sketches, which include many mural decorations.

The unanimous award of the commission to Evelyn B. Longman, over 28 sculptors, for the memorial bronze doors of the Naval Academy, of Annapolis, gives much local pleasure.

Paintings of historical spots of Ireland, by Thomas A. O'Shaughnessy, are on view at a local gallery.

## BOSTON ART NEWS.

The generosity of Dr. Denman Ross is again demonstrated in his gift to the Museum of Fine Arts of all the objects loaned by him to the Museum. The Japanese collection of pottery and the collection of textiles, to both of which he has given hundreds of rare specimens, are associated with his name, but the present gift includes his famous series of Japanese prints, 1,800 in number. Some valuable oriental paintings are also included, representing Japanese, Chinese and Tibetan artists, besides well-known pictures by Monet, Phillippe de Champaigne, J. M. W. Turner and other great painters. The collection, which consists of 2,100 pieces, contains a group of Japanese metal and sword guards, bronzes and examples of wood carvings, as well as some remarkably beautiful Persian illuminations.

The exhibition of the American and English schools of design, recently held in the galleries of the Boston Art Club, has been transferred to the headquarters of the Museum School of Design, 739 Boylston Street, where it will remain on view through to-day. The Belfast and Glasgow schools exhibit, which was not received in time for the opening of the show, has been installed now, and a good opportunity for comparing the many methods of instruction is given.

Frederic Crowinshield, whose recent exhibit in a local gallery was so successful, has been commissioned by the Daughters of the Revolution to design a large stained glass window for their hall at Litchfield, Mass.

The purchase by the Fall River Art Club of Miss Mary L. Macomber's "Memory Comforting Sorrow," is announced. This canvas, which is a replica of the one burned in the Harcourt Studios fire, has been on exhibition at the Vose Gallery.

Felix P. A. Van den Bosch, one of the leading Dutch landscape painters, is now in Boston, and is one of the important exhibitors in the water color show at the Boston Art Club.

Ross Turner will have a class in painting during the summer at Wilton, N. H. Plans have been made for pupils to live at the Burton Farm, and a weekly exhibition of work will be given in Mr. Turner's studio.

"Portal of the Grove," a winter landscape by Walter Nettleton, has been purchased by the Boston Art Club for its collection of paintings, this being the only award offered by the club in the way of a prize at its annual exhibition. Mr. Nettleton, who is spending the season at Stockbridge, Mass., where he has a studio, has been busy painting landscapes of that region, with snow effects and an occasional moonlight. He is represented at the Society of American Artists, of which he is a member, by four pictures, and also at the present exhibition of the Society of Washington Artists at Washington, D. C. Mr. Nettleton spent last winter in California, where he made numerous sketches. These he is now converting into finished landscapes.

## PHILADELPHIA ART NEWS.

At the Philadelphia Water Color Exhibition now being held at the Academy of Fine Arts, the following pictures were sold during the first week: "Valley of the Arno," Susan Bradley; "Florence from San Miniato," Susan Bradley; "Evening," James Henry Moser; "Pastel," T. W. Dewing; "A Peasant's Rest," Alice Schille; "Gossip," Alice Schille; "Memory of Last Year," John Sloan; "Assisi," Frank Braugwyn; "Worship in Notre Dame," Alice Schille; "Blue and White," Alice Schille; "Pig," E. Mars; "Sloops at Eastchester," Will S. Budworth; "Snow Covered Hills," Fred. Wagner, and "Quiet Afternoon," Fred. Wagner.

Two Indians now playing in "The Redskin" posed for the students of the Academy schools at the last meeting of the Sketch Class. A life class is to be held in the Plastic Club rooms, meeting each Tuesday evening, which is to be free to all members of the club.

## CANADIAN ART NOTES.

The Governor-General of Canada, to show his interest in and encourage figure skating, has offered a handsome trophy, to be competed for next season. The commission has been given to a Canadian sculptor, Philippe Hébert, who has lately returned from Paris. In order that Mr. Hébert might make several sketches from the skaters on the ice, a party was given at Government House, and from among the sketches made by the artist, there was chosen a charming composition of two figures, very graceful and full of movement. The design will be developed in either silver or bronze.

Gerald Heyward, the miniature painter, who has recently been in Ottawa executing commissions, has completed a second successful series of portraits of the three children of Mr. James W. Woods. The first series which Mr. Heyward painted a year or so ago, was stolen from Mr. Woods' residence several months ago, and it was to replace this loss that the second commission was given.

George R. Barse, Jr., the well known American painter, in a long interview in last Sunday's New York Times, inveighs against the manner in which exhibitions are got together and hung in New York. He favors the methods of exhibiting in France, and, although admitting that such exhibitions as those of the Pennsylvania Academy and the Society of American Artists offer more virility and individuality than exhibitions abroad, states that the former are very far from what they ought to be. He attributes this to the facts that most of the works offered are not finished, rounded and complete, but "tours de force," with no full combination of composition, drawing, color and subject, and to the way in which pictures are accepted and hung. He gives as his opinion that artists should have the say as to the acceptance of pictures, but should let laymen hang them, and states that his idea of a successful exhibition would be to have a dozen art patrons establish a properly lighted and appointed gallery, select some artists to pass on the pictures offered, or designate others to secure works from men of reputation, which would be "hors concours," and then get laymen to arrange the figures and manage the show. Asked if he would allow artists to come to the exhibition at all, he replied: "I'd give a free ticket or two to such painters as exhibit, but to tell you the truth, artists were meant to produce pictures, not to stand about and 'knock' them, so the less of them at exhibitions the better."

Asked, "What is the outlook for native art?" he replied:

"Of the best. I consider that France no longer holds the leadership in painting. It has already passed to America. And while I am not at all satisfied with the situation in New York, where we painters do not hold the position we ought to hold, I believe that our craftsmen are stronger in their individuality than those of any country across the Atlantic."

"What makes you think that France has fallen into the second place?" was another query.

"France," he answered, "has popularized painting by her big salons and art museums, but in doing so she has sacrificed her artists. When I was studying in Paris the men who were most talked and written about, the men who got the medals, were artists like Rochegrosse, who covered square yards of canvas with huge sensational affairs. They were makers of 'machins' or big sensational cartoons which carried the unthinking off their feet. It was a very bad example for the art students. But I am glad to say that comparatively few Americans were influenced by them. They kept their individuality. This has simply ruined French art, so far as painting is concerned. That is why I say the leadership is now ours. I notice that for many years past the Americans who return from Paris are not labeled as the pupils of any particular master. They have been learning technical methods and keeping their own personal mode of expression."

"The time is coming," added Mr. Barse with a gesture of conviction, "when this epoch in which we are now living will be remembered as one remarkable for the good work produced."

Mural decorations for the new Episcopal Cathedral at Portland, Me., are being executed by John La Farge, Edmund C. Tarbell and Philip L. Hale. Mr. La Farge is engaged upon the altarpiece. Mr. Tarbell is working upon a commission for twelve of the panels. The six panels assigned to Mr. Hale are about completed.



AMONG THE ARTISTS.

Henry H. Ahl, who has a studio on West Thirtieth Street, has recently sold one of his landscapes entitled "The Afterglow" to a collector of Springfield, Mass. The picture is of a Massachusetts country, with a large oak tree in the foreground. Under the tree sheep are browsing, in the late afternoon. Mr. Ahl is now engaged in painting a new landscape of the country, near Newburyport, and entitled, "After the Storm." A stretch of open country on the old Downfall road is portrayed on a summer day, as a storm is breaking. A portion of an arch of a rainbow is seen in the background against a sombre gray sky.

Mr. Ahl has gone to his country studio on the Massachusetts coast to remain for the spring and summer season.

Charles R. Bacon returned late in the winter from Montreuil Sur Mer, where he has spent the last year and a half. Mr. Bacon brought back a number of examples of his work done while abroad, which has been so well liked in this country that several of his pictures have already been sold. In his studio in the Holbein some of the paintings may be seen. One a street scene by moonlight at Montreuil is especially attractive.

Louis Loeb is painting a decorative picture, "Reverie." It contains two female figures, and represents the valley of twilight. He recently finished two portraits—Mr. Jacob Schiff and Mrs. Henry Frank.

M. De Forest Bolmer, whose studio is in the Bryant Park Building, painted a number of marines this winter from sketches made at Gloucester, Mass., last summer. Marines are a new departure for this artist, who formerly painted landscapes only.

Albert Conant, the veteran artist, who has painted portraits for seventy-two years, is now painting the portrait of a lady, the wife of a bank president in New York. Mr. Conant has many interesting reminiscences as a portrait painter, having painted Lincoln, Gen. Sherman, and a number of the heads of departments at Washington, also many Judges of the Supreme Court of the United States and Judges of the Court of Appeals.

Carl Weidner has just finished a miniature of the little daughter of George W. Vanderbilt. Among other miniature portraits Mr. Weidner has painted this winter are one of Guy Warren and another of the baby of Mr. and Mrs. E. Walker. He is now at work on a portrait of Miss Hawley, owner of a coffee plantation at Guatemala, Central America, who came to New York especially to sit for Mr. Weidner.

Miss Eulabee Dix recently returned from Philadelphia, where she painted a very satisfactory miniature portrait of Ethel Barrymore. Miss Dix is planning to go to England early in the spring, where she has commissions to paint the portraits of several prominent people.

Childe Hassam is painting a half-length figure of a girl in a blue kimono, with a reflection in a mirror. He will go to Lyme, Conn., early in the spring, to remain all summer.

Frank V. Du Mond has taken a studio at Grassy Hill, Lyme, Conn.

Victor Hecht is painting a portrait of DeWitt Lockman, a three-quarter length seated figure. Another portrait recently painted by Mr. Hecht is of Hugo Ballin, which now hangs in the Society Exhibition.

Miss Virginia Wood, whose studio is in the Sixty-seventh Street Studio Building, has been very successful this winter making pastel and red chalk portraits. She recently painted those of Mrs. Henry Trevor and Miss Julia Freeman. Miss Wood spent the fall and early winter in the South painting portraits. She expects to go abroad to spend the summer.

to Miss Mikel, of Savannah, Mr. Melchers has spent more time in America, and it is hoped that he will be a more frequent visitor in the future. He has accepted the post of Advisory Director of the Telfair Academy of Arts and Sciences in Savannah, Ga., the institution having been without a director since the death, two years ago, of Prof. Carl Brandt.

Among the chief honors bestowed upon Mr. Melchers have been Honorable Mention at the Paris Salon, 1886, medals of the first class at Amsterdam, 1887; Munich, 1888; Vienna, 1898; Grand Prize at Paris Exposition, 1889; First Prize Chicago Art Institute, 1891; Medal of Honor, Berlin, 1891; Gold



PORTRAIT OF GARI MELCHERS

Gari Melchers, whose photograph is reproduced in our series of portraits of American artists this week, was born in Detroit, Mich., in 1860. He studied under Lefebvre and Boulanger in Paris, and has spent most of his artistic life in France and Holland. For this reason, and also because he has not exhibited, except occasionally in the United States, his work has not been as well known to American art lovers as its merits deserve. In Europe the artist has achieved a reputation as one of the strongest of contemporary portrait and figure painters of the day. He was medaled with Whistler and Sargent at the last Paris Exposition, is an officer of the Legion of Honor, and has won many medals and awards at the leading exhibitions in Europe during the past fifteen years. Just at present an exhibition of recent portraits and figure works by Mr. Melchers is on at the Oehme Galleries, and this display is a surprise to New York art lovers and connoisseurs, for it reveals the artist as a most forceful and admirable painter, of much individuality and power of expression. Since his recent marriage

Medal, Philadelphia Art Club, 1892; Medal of Honor, Antwerp, 1894; Temple Gold Medal, Pennsylvania Academy, 1896, and Gold Medals at Buffalo, 1891, and St. Louis, 1904. The artist is a member of the Society of American Painters in Paris, of the Paris Beaux Arts, the International Society of Painters, Sculptors and Gravers of London, and a corresponding member of the Munich Secession.

Francesco Finocchiaro is painting the portraits of Mr. and Mrs. J. Yusuf, and of Miss Helen Going. Mr. Finocchiaro will sail for Italy in May.

An informal costume party and musicale was given Tuesday evening by the Viscountess Maitland and William Funk at the latter's studio in West Forty-second Street. The guests, about sixty in all, came in fancy dress. Miss Huntington sang, Elsie Janis gave some of her impersonations, and Mr. Chao and Kitty Cheatham also sang. Some men went as clowns, several as George Washington, and some in court costumes.

ITALIAN ART NOTES.

Venice, March 27.

An exhibition of art has been opened at the Spanish Academy. In visiting these rooms a favorable impression is received of compact and coherent art. This exhibition shows that Academies of this nature in foreign countries are not useless, and may produce good results if directed and governed by broad and liberal ideas.

First of all should be mentioned Carlo Llorens, the landscapist; he is a bold colorist, and a poet of light in its varied manifestations. In all his pictures shown, squares, pools, mountains, and the large Flemish landscape at twilight, there is much harmony and life. Among the figure painters of the Academy, which admits two figure painters to one landscapist, Ortiz Echague and Zaragoza exhibit. The first has a large, beautiful canvas, the subject taken from Tennyson's legend of Lady Godiva, the woman nude, and about to mount her horse to set out on her tragic ride; in another large picture is seen the form of a young girl stretched out on a divan, which is a delightful harmony of white tones. Zaragoza is strong in his drawing, his best picture, "Orpheus and Eurydice," possibly sins in being a trifle too red. In short the little exhibit does honor to its artists and its school.

The Uffizzi Gallery in Florence has acquired a new picture, a Madonna, by Jacopo Bellini. This acquisition is of great importance, not only because the picture is in perfect condition, but also because, being by Jacopo Bellini, the father of Gentile and Giovanni, and father-in-law of Andrea Mantegna, hence the precursor of these three celebrated artists. This picture, with its Madonna full of modesty, with its wonderful coloring, softened by time, is the sixth work known by this painter, of which one is in the Louvre, Paris. This Madonna comes from Lucca, but nothing is known of its history.

The administration of the Milan Cathedral is preparing for an exhibition of all that has reference to this building for a special section in the Exposition. Here will be shown not only technical materials of the building, but also documents and drawings.

Restorations of the façade of the Church of the Pieta have been completed at Venice. This building was left unfinished at the time of its erection in 1745.

At Herni, within the territory of the Acciaierie, nineteen tombs have been explored whose location and contents do not differ from those already discovered. It is worthy of note that all the sepulchres are placed in the centre of a circle of large stones, whose diameter varies from 4 to 12 metres. Swords, daggers, buckles and amulets have been found.

Mr. and Mrs. Francis Day entertained a large number of friends at a musicale, given at their studio in the Sixty-Seventh Street studio building last Saturday. Some of Mr. Day's recent pictures were shown. These included a portrait of Arthur Forest, who is now playing with Richard Mansfield. Mr. Forest was present and entertained the guests with recitations. A number of artists, including Mr. and Mrs. Colin Campbell Cooper, Mr. and Mrs. Hildebrandt, Mrs. Charles F. Naegle and Miss Naegle were among those present. Miss Edyth Pratt and Mr. Carusan sang, Miss Olea Cochran played the violin and Mrs. Pond the 'cello.

George H. Smillie is painting a water color for the Water Color Society Exhibition.

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Published Weekly from Oct. 15 to May 15; Monthly from May 15 to Oct. 15 by the  
AMERICAN ART NEWS COMPANY  
INCORPORATED.

Offices: 1265 Broadway, New York

Telephone: 3619 Madison Square

London Office: Hobson & Co., Hastings House, Norfolk Street, London, W. C.  
Paris Office: Graat and Madoulé, 12 Rue de Séze.

## SUBSCRIPTION RATES

Year, in advance	\$2.00
Foreign Countries	2.50
Single Copies	.10

## Advertising Rates on Application.

Copies of "The American Art News" are now on sale at Brentano's, No. 9 Union Square, this city.

The office of "The American Art News" is now prepared to procure for patrons and readers expert opinion at a nominal rate on pictures or art objects, to attend to the restoration, cleaning and varnishing of pictures, and to repair art objects at reasonable rates, to catalogue collections and galleries, print catalogues and circulars, and to supply art information of any kind.

In the interest of our readers, and in order to facilitate business, we are prepared to publish in our advertising columns, special notices of pictures and other art works, with reference to the individual desire of any owner or buyer to sell or purchase any particular example.

Should any of our readers desire any special information on art matters of any kind, we shall be glad to put our sources of information at their service.

We would call the attention of our readers to some extremely frank remarks made by George R. Barse, Jr., in another column, relative to American art exhibitions and also to his encouraging views as to art in France as compared with that of America to-day. Underneath a certain jocoseness Mr. Barse, in his criticisms of the method of conducting art displays in America, says some true things, which are worthy the consideration of all art bodies. It is gratifying to find that he sustains the opinion already expressed in and by the American Art News, that American art is in a much more healthy and promising condition to-day than that of France. He might have truthfully added that of any nation.

An exhibition of pictures of Christ, painted by ten American artists, and which opened under the auspices of the American Art Company at the Harmonie Building, No. 45 West Forty-second Street, to-day, to be continued through next (Holy) week, will undoubtedly attract curious crowds. The idea of this exhibition originated in Cleveland, Ohio, and the company which is making it states that it has enlisted the imagination of ten American painters to produce as many conceptions of Christ. This attempt to bring to moderns the physical personal appearance of the Saviour, as pointed out by an art writer, occurs about every ten or eleven years. The paintings shown are by such well known artists as Carl Marr, George Hitchcock, Gari Melchers, John La Farge, Kenyon Cox, Will H. Low, Joseph Lauber, Frank V. Du Mond, Charles C. Curran and Fred S. Lamb. These names give the exhibition an artistic value.

Mr. Louis R. Ehrich has written a letter to the New York Herald on the subject of art auction sales in New York, which is reproduced in substance

in another column. This was brought out by a letter from Augustus Koopman, the artist, to the Herald, suggesting that a committee ought to be formed to protect the public against such sales. The views of several well known dealers on the subject were published in the Herald, and the controversy started by Mr. Koopman has excited wide interest in art circles. The results of symposiums, such as this discussion may be called, are generally nil, and they are too apt to be taken advantage of by interested parties to knife their business competitors or to adroitly pay off old or present scores.

By the unanimous decision of the judges in the competition for the bronze entrance doors for the United States Naval Academy at Annapolis, first prize was awarded to Miss Evelyn B. Longman. The judges were Col. Robert M. Thompson, Daniel C. French, Ernest Flagg, Walter B. Chambers, and Charles Grafty. The doors are the gift of Col. Thompson as a memorial of the class of '68. There were in all thirty competitors, but Mr. French said that the judges had little difficulty in arriving at a decision, and that all agreed without hesitation that Miss Longman's work merited the award. Plaster models of all the designs are on exhibition at the rooms of the American Fine Arts Society, 215 West Fifty-seventh Street. Miss Longman's design is divided into two main groups representing "Peace" and "War." The prize which the winner receives is the contract for the execution of the doors. Fifteen thousand dollars is assigned for this purpose, and the cost will in all probability not exceed two-thirds of that sum. Thus Miss Longman will profit to the extent of \$5,000, if not more. Cash prizes of \$250, \$150, and \$1,000 have been awarded to the following sculptors who have secured second, third, and fourth places in the competition: A. A. Weinman, Paul Nocquet, and Bruno Louis Zimm.

Regarding the merger of the Academy and the Society, Thomas Moran declares himself in the Tribune as follows:

"I fail to understand why there should be an annual election of officers and board of control of the Society of American Artists, a society which will have ceased to exist after being absorbed by the National Academy of Design. The proposition is illogical, and it seems to me the Academicians are making themselves ridiculous by proposing to hold annual elections for a society which will not exist in fact. It looks as if there were some ulterior purpose, and that if members of the Society wish to leave the Academy later, for any reason, and continue as the Society of American Artists, they may be in a position to do so. There is no need of annual elections to perpetuate the name of the Society of American Artists. The name could be patented, like the name of a patent ketchup bottle, and be a trade mark. I see nothing unscrupulous, as feared, in other artists adopting the name of a society which has ceased to exist."

Samuel Isham, treasurer of the Society, said in defence of the terms of the merger that if the Society were dissolved any publisher of prints, any mercantile firm, for instance, could take the name of the Society. Caricaturists might take the name of the Society, or

anybody selling prints or exhibiting pictures in an auction room, and there might be a scandal in consequence.

Mr. George Story will be made curator emeritus of the Metropolitan Museum. He will spend the summer on the coast of Maine, and in the early fall will go to Southern Italy for the winter. He will return to New York in the spring of 1907.

Tuesday was reception day for the representatives of the New York press at the Metropolitan Museum of Art, when Sir Caspar Purdon Clarke received the art writers of the city, including a representative of the American Art News. Some sixteen important paintings have been recently acquired by the Museum, and will be hung shortly for public view. These were shown on Tuesday by Mr. Roger Fry, the new curator of paintings, who gave an entertaining talk on art and descriptions of the pictures as they were displayed. The pictures purchased by the Rogers Fund include the following: "Holy Family," by Baroccio; "Adoration," by Luca Giordano, representing the presentation in the temple; "The Grand Canal," by Guardi; a landscape, by Van Goyen, an unusual example; a portrait of Don Sebastian Martinez, by Goya, acquired by the Museum from London; a St. John, by Murillo, which comes from the celebrated Leigh Court collection of England; the portrait of a young man, by Lorenzo Lotto, an early example, which was also secured in London; the "Portrait of an old Woman," by Nicholas Maes, which was purchased from the Ehrich Galleries of this city, and two drawings by William Blake, which have just arrived at the Museum from the Lord Houghton collection, London. An allegorical figure painting by Carlo Cagliari, and considered an admirable example, has been presented to the Museum by Mr. Louis Ehrich, of the Ehrich Galleries.

Gallery No. 24 is being re-arranged and re-decorated, and will be open to the public about the middle of April. It is intended to bring together in this room the more important masterpieces which the Museum contains. A number of the new acquisitions will be placed there. The April number of the Metropolitan Museum of Art Bulletin has been issued and contains mention of numerous other gifts and loans aside from those mentioned.

The death is announced of Jean Desbrosses, the well-known landscape painter, president of the Société des Peintres de Montagne. He was born in Paris in 1834, and was a pupil of Ary Scheffer. Works by him are in the museums of Lille and Valenciennes, and at the Luxembourg in Paris. Desbrosses organized at Pont-de-Vaux, the native town of his old master and friend, Chintreuil, a museum of which he was the director.

The Guild of Arts and Crafts, an association of painters, sculptors and craftsmen interested in the expression of beauty through objects in common use, opened an exhibition in its building in East Twenty-third Street on Monday last. Many artistic examples of hand-made furniture, wrought leather, pottery, metal work, fabrics and jewelry were shown.

The Pen and Brush Club, of which Mrs. Grace Gallatin Seton is president, gave a reception at the club rooms, No. 26 West Twenty-second Street, on Sunday afternoon last, April 1, to Sir Caspar Purdon Clarke.

The attendance at the current exhibition of the Society of American Artists has been unusually good, and several sales of pictures have been reported. Among these are "Flying Kites," by Charles C. Curran, for \$1,500; "Sunrise," by Carleton Wiggins, \$1,500; "An Appreciative Audience," by Jerome Myers, \$500; "In Cloud Regions," by Edward Potthast, \$450; "La France Roses," by John F. Weir, \$350; "Echo" (a study), by George R. Barse, \$200; "Shifting Clouds," by Frederick R. Shaler, \$100; and "Green Pastures," by Walter Douglas, \$50. On last Saturday there were over four hundred and fifty paid admissions.

At the Pennsylvania Academy of Fine Arts Water Color Exhibition, the Charles W. Beck prize of \$100 was awarded to Joseph Linden Smith for his large water color of "A chair found in the tomb of Queen Tii's parents."

A meeting of the Executive Committee of the American Free Art League was held at the Union Club, Boston, on Wednesday afternoon. The members of the League are well satisfied with the progress of the work thus far. The process of organizing in each state of the Union is rapidly going on, and over half the states are already covered. A vigorous campaign will be conducted from this time on, and ultimate success, says the Secretary of the League, seems assured, if not at this session of Congress, certainly at the next.

An exhibition of artistic posters under the auspices of the Municipal Art Society opened on Wednesday in the galleries of the National Arts Club. There are on view between two and three hundred drawings and paintings along the line of poster work, foreign and domestic, including seventy-five designs, illustrations and paintings by M. Alphonse Mucha and suggestions for various city departments. A character Dutchman and some stencil cats are shown by Edward Penfield, a sketch for piano decoration by Everett Shinn, and large designs in color by George Wharton Edwards for the American Bank Note Company.

Walter Walz Fawcett exhibits a number of cover designs and illustrated advertisements, and James Prestons a design in flat washes and outlines. The exhibition will be open through April 14.

The new National Society of Craftsmen will occupy the present quarters of the Arts Club, 37 West Thirty-fourth Street, when that club takes possession of its larger clubhouse in the Tilden mansion in Gramercy Park. This is rapidly approaching completion, and the Studio Annex, retarded for six weeks by a strike, is being pushed to completion. The organization of the Society of Craftsmen includes as chairman Miss Amy Mali Hicks, and secretary, J. J. Murphy. Art jewelry is represented by Walter Lawrence, pottery by Charles Volkmar, ivory carving by Fred. W. Kaldenberg, printing by Theodore de Vinne, bookbinding by Miss Foote and Miss Emily Preston, textiles by Mrs. Douglas Volk, ceramics by Mrs. Leonard, metal work by Miss Charlotte Busck. Others interested in the formation of the society are Mrs. A. M. Froelich, Miss Harriet Keith Fobes and Arthur Dow, of the Teachers College, Columbia.

Father van Ingelgem, pastor of the Catholic Church in Staunton, Va., whose accomplishments as a critic and lecturer on art and art topics has excited admiration in Virginia, spoke last week in the Richmond Art Club on the Italian artists of the sixteenth century. It is probable that Father van Ingelgem will publish a book on the early Italian painters.



## LONDON ART NEWS.

March 27.

The agitation to prevent the exodus from Great Britain of important works of art is attracting increased attention in influential quarters. The current issue of the "Burlington Magazine" contains an important editorial suggesting that a conference be held of the authorities of the British Museum, the National Gallery, the National Portrait Gallery, the Wallace Collection, the Victoria and Albert Museum (South Kensington), the Hellenic Society, the Society of Antiquaries and the National Art Collections Fund to urge parliament to legislate on the following points:

(1) The statement of a national right of pre-emption upon a certain number (not exceeding forty at most) scheduled pictures and works of art whose loss would be irreparable.

(2) The provision of a fund for their purchase by the imposition of a tax upon sales of works of art, and an export duty, the proceeds to be earmarked by the Treasury and reserved for this special purpose.

(3) The appointment of a Royal Commission to consider and secure the proper registration of works of art in private possession in England, these to be free from death duty on condition that they should be reasonably accessible and perhaps not sold prior to notice being given to the authorities.

It is hardly necessary to point out that such legislation or even its imminence is likely to bring a large number of important works into the market.

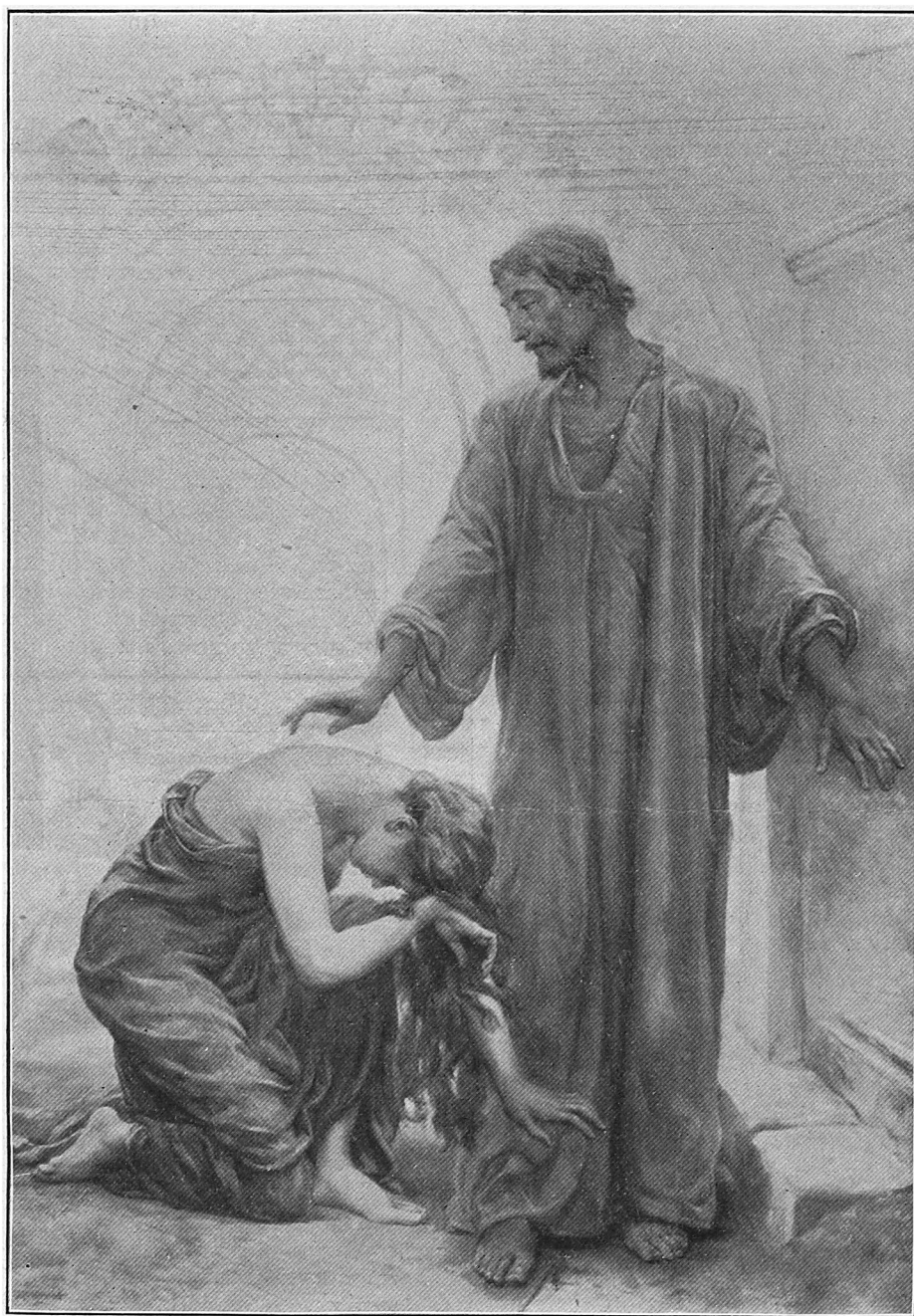
The trustees of the National Gallery have issued their report for one year, and announce that a complete inventory is being taken of all the drawings and water colors left by Turner to the nation. At first it was proposed only to catalogue those which were not exhibited, but it has now been decided to include all those on exhibition at the National Gallery and on loan elsewhere. The trustees also call attention to the need of extension of the National Gallery, a want which the present crowded condition of the Spanish room emphasizes. In order to show the new Velasquez properly, other works by this master, and others, have had to be crowded together in far too close proximity. The report further states that the "Madonna and Child" of Dominico Veneziano has had to be withdrawn from public exhibition owing to partial destruction.

The Royal Institute and Painters in Water Colors have opened their ninety-third exhibition at their galleries in Piccadilly. The landscapes are the most notable exhibits there. The best are contributed by J. Aumonier, Yundking, Charles Saurton, Montague Smythe, Terrick Williams and J. D. Walker, but as a whole the exhibition is not up to a high standard. A processional scene, "The Fête of St. Agnes," by Arthur Burrington, is one of the most distinctive exhibits, and shows a right sense of the capabilities of water colors which too many exhibitors handle as if it were oil or pastel. Mr. Norman Wilkinson's seascapes are also effective, and Mr. Charles Dixon's "His Majesty Proceeding to the Massena for Luncheon" will interest many by its subject. The president, Edward J. Gregory, R.A., contributes a characteristically stippled-up figure study.

A capital exhibition has been opened at the Royal Institute Galleries, Liverpool, of works by Gerard Chowne (flower-pieces and portraits), Hamilton

Hay (seascapes, portraits and street scenes), W. Alison Martin (fêtes champêtres, landscapes and portraits), J. De Wit Van der Hoop (water colors), and Miss Eunice Jackson (drawings). The last shows herself to be a draughtsman of astonishing virility, and all the others show distinctive and sincere work.

At Christie's the most notable prices for pictures during the week have been £1,785 (Agnew) for Guardi's "Maggiore and the Giudecca," a record for this artist; £588 and £378 for other Venetian scenes by the same, and £1,417 10s. for a small picture,



CHRIST AND THE MAGDALEN

By Will H. Low

In the "Conceptions of Christ" Exhibition

"The Deserter Pardoned," by George Morland. At Sotheby's, a fine proof before any letters of Burke's engraving of "Lady Rushout and Child," after Angelica Kauffman, made the record price of £139 (Sabin). This print cost the collector, the late Mr. Truman, £3. A copy of "Mrs. O.," after Huet Villiere, by Wm. Blake, for which the same collector paid 10s., sold for £45 (Colnaghi).

Prices obtained at Christie this week for porcelains and old furniture are as follows: Old Sèvres tea set, presented to the first Baron Auckland by Louis XVI. £651 (Hodgkins); two old Chinese (Miss Dynarty), figures of boys, £682 10s. (Sparks); a pair of oviform eggshell vases (Yung Chin period) £924 (Harding); a pair old Worcester octagonal dishes and plates, 305 gns.; a pair of Chelsea candlesticks, 225 gns.; and a Chippendale mahogany washstand, £252 (Amor).

## PARIS ART NOTES.

Paris, March 27, 1906.

The Tattelain exhibition is about to open in the Allard Galleries. It shows a new note in this artist's work, in the sense that we find ourselves in the presence of pictures of smaller dimensions, which gain in sincerity, while keeping their strength. We would mention "Le Corps de Carde de la Douane," "La Montée du Gros temps," "Le Petit Etang," then some evening effects inspired by Cazin's sad, mournful hours, but full of harmony and fine in color, as are his "Peaceful

them attractive. One should really mention them all to be just, but we will only specify, "The 'Library in the Chateau of Brean,'" "The Portraits," "The Drawings of the Musée Carnavalet," etc. By Gaston La Touche we must mention "The Violet Room," full of sweet and tranquil light, and "The Green Drawing Room."

Among the works sent by Le Sidauer we paused before his "Jet of Water," "The Garden" and "The Table." M. Mesnard's tender toned and pretty "Autumn Sun," and another more vigorous, "Sun Behind the Clouds on the Corso." We must not leave this exhibition without speaking of the remarkable works contributed this year by Fritz Thaulow. His snow effects are of remarkable technic and markedly truthful; these are, "A Winter Morning," "The Pastor's House," "The Two Mills" and the "Wood Merchants." In conclusion, we would mention a good portrait of an Abbé, by Lucien Simon, and the contributions by Eugene Vail, whose triptych, "Venice at Night," is very interesting, as is his "Along the Bank" and the "Quai des Esclavons," with their harmonious tonality.

The second exhibition of marine paintings, art objects and specimens of naval architecture, under the auspices of the Marine Painters, opened on March 17 on the Terrasse of the Tuileries, and remains open through April 11.

The National Industrial Exhibition, which will include examples of agriculture, science and fine arts, will be held at Angers from May 6 until September next, and will include pictures, designs, engravings and lithographs.

An exhibition of French art has recently been opened at Basle. This display, the first of French art that has ever taken place in that city, is held in the Gallery of The Kunst Halle under the auspices of the local Fine Arts Society. Among the painters represented are Claude Monet, Renoir, Degas, Carrière, Besnard, Carolus Duran, Roll, Cottet, Simon, Pointlien and Henri Martin. There are also examples of decorative art, jewels, medals and divers' art objects. A special gallery is devoted to the display of works by the sculptor Rodin.

It was decided by the Sixth International Congress of Art, held in Madrid in 1904, that the seventh congress should take place in London this year.

The twentieth Art Exhibition organized by the Fine Arts Society of Nice, merited much praise, and the results obtained were very good. Mention has already been made of the works displayed there by Gagniardini, who showed a canvas called "Showery Weather in Italy," by Louis Pastour, "Souvenir de Cannes," M. Thomas, "Les Recifs," whose color was strong and expression good; Maurice Elliott, the "Rocks of Agay," a remarkably truthful picture, and M. Nozal, "Moonrise in the Harbor of Toulon," an exceptionally good canvas.

The sale of the collection of the Baron du Teil de Havelt brought a total of 374,100 francs (\$75,880). M. Montaignac secured a portrait of Mme. De Pompadour by Carle Van Loo, for Ed. Brandus, of New York. "L'Attente," by Moreau Le Jeune, which was sold in 1890 for 2,250 francs (\$450), brought 5,400 francs (\$1,080), and was secured by M. Graat and Madoule. An early English picture by Stuart brought 32,000 francs (\$6,400). It was entitled the "Married Couple" and was bought by M. de Escandon. M. Koppen, a Berlin amateur, paid 20,600 francs (\$4,120) for a portrait of "A Young Man," by Sir Thomas Lawrence.

Slumbers" and "Nocturnal Entry."

In the Georges Petit Gallery the old Société Nouvelle has recently opened an exhibition under the presidency of Auguste Rodin.

There is shown here a very fine profile by Aman Jean, blue hortensias and a charming portrait of M. Colette Willy, somewhat reminiscent of the English school, by J. E. Blanche, beside a strong and beautiful portrait of Rodin by the same artist. Brangwyn shows a large canvas full of energy and vigorous coloring, with the "Buccaneers;" Charles Cottet sends several views of the "Bridge of Royans," and two heads, studies in an unfamiliar manner, and where one sees all the qualities of the artist. La Gandara sends a very beautiful portrait of Mlle. D. We noticed particularly delicious interiors by Walter Gay, who is now the only painter of interiors, and knows how to give them life and make

## AN ART CONTROVERSY.

Augustus Koopman, the artist, having written a letter to the N. Y. Herald on the subject of art auction sales in New York, Mr. Louis R. Ehrich writes in substance to the Herald as follows:

"In reply to the letter of Mr. Koopman, I would offer the following comment:—Referring to our own recent sale of old masters, we must leave it to the judgment of art buyers, especially of those who have bought antique paintings abroad, whether the man who says that such examples can be purchased for a 'few dollars' does or does not expose his own ignorance. \* \* In our sales we have tried to eliminate all 'risk' by giving the buyer a year's time to discover whether the painting is really what we have described it in our catalogue or not. And this leads me to say that our experience in publicly guaranteeing pictures reminds me of the old fable of the father, son and donkey going to market. Whether either or neither or both of them bestrode the donkey, there was always some critic who was dissatisfied."

Last year we guaranteed that every painting was "worthy and characteristic of the artist to whom it was attributed." The critics objected to this as being too indefinite. This year we changed the form and guaranteed that every painting was by the artist mentioned in the catalogue. This was even more severely criticized as being too definite. Because some critics objected to possibly half a dozen attributions they maintained that the guarantee was unsatisfactory. As if the purpose of the "guarantee" was not to protect the buyer against any possible misattribution! We feel very sure that if another year we should decide to have a sale without any guarantee whatsoever there will be even a more clamorous objection of the critics.

"We have held three public sales of 'old masters,' every one of which resulted in serious loss. We venture to say that this has been the experience with every auction sale of 'old masters' in this city. Only a few days ago the fact was clearly revealed that in the David H. King sale of last year, even independent of auctioneer's commissions and expenses, there was a loss on four paintings of \$39,000.

"Why, then, do dealers have such sales? Simply because it is the only way in which to get rid of superfluous stock. A dealer who loves pictures can hardly help being over-enthusiastic, and, if the opportunity offers, of over-purchasing. Furthermore, the real delight of the business consists in the search for new examples. The dealer cannot buy new examples unless by some process he disposes of the old. Hence these sales.

"Another factor is that the American collector insists on seeing new specimens. We must be able to show different examples with each art season. But some art dealers here never have sales. True enough, but all of these firms have branch houses in Paris or London, to which the unsold paintings can be returned.

"The hazards of such a public sale can best be illustrated by a specific instance. The Tribune critic, who seems to be constitutionally debarred from admiring any old master in this country because his vision is constantly obscured by the glory of some more beautiful example which he remembers having seen in the great European galleries, even he condescended to particularly praise one of my examples, the portrait by Coello of 'A Lady Resembling Mary Queen of Scots.' He said he was 'altogether captivated' by it, that it

was 'a charming bit of painting,' &c. That particular picture brought me the munificent price of \$220, causing me a considerable loss. A number of my paintings did not sell for half their cost price, and some barely brought the cost of the frames.

"In consequence, I also am in favor of some public committee, but its mission should be to educate the public to a better appreciation of good pictures and to defend collections against the assaults of pretentious critics and of conceited ignoramuses.

"Our strange experience, involving both disappointment and satisfaction, is that our pictures begin to find adequate appreciation only after the public sale is over. At our last year's sale a gentleman prominent in this city bought our Raeburn portrait for \$3,350. Before he left the hall he was offered \$5,000 for it, and the week after he refused \$7,500. Three others of the paintings sold at liberal advances within a few days, and for fully a dozen more profits aggregating more than fifty per cent. were refused. The same experience is already repeating itself this year. Two of the paintings have already been resold at an advance, and there are inquiries for a number of others.

"We welcome all intelligent criticism, but we confess to an irritated impatience at the carping of those whose preparation for critical judgment has been so immeasurably inferior to our own. As far back as 1870, and immediately after taking his degree at Yale, the writer became interested in 'old masters' while a student at the University of Berlin. Beginning in 1878, he devoted seven long years of uninterrupted study to the great galleries of Europe. And ever since he has lost no opportunity of refining his taste, of enlarging his knowledge, and of sharpening his critical acumen. We are happy to say that the real connoisseurs and genuine art lovers who have found their way into our galleries seem to recognize and to appreciate our connoisseurship, and we hope more and more to win the favor of those who love the highest and best forms of art.

"Yours very truly,

"LOUIS R. EHRIK.

"New York, March 24, 1906."

The Herald adds: "In his letter Mr. Ehrich has omitted to mention that one of the pictures in his collection, the portrait of a woman by Nicholas Maes, was deemed by such an expert as Mr. Roger E. Fry, curator of paintings at the Metropolitan Museum of Art, worthy of a place in the collections of that institution and was bought by him for the Museum with a portion of the Rogers fund."

## BUFFALO ART NOTES.

The Buffalo Fine Arts Academy will open on May 31 the first of a series of annual exhibitions of representative American pictures. These are to be limited to 100 in number, and it is designed to have them represent the highest achievement of native painters during the preceding two or three years. The works will be selected by the art director of the Academy, who will constitute in himself the judge, jury and hanging committee. An exhibition of pictures by F. Hopkinson Smith, consisting of characteristic water colors of Venice, Holland and the Thames, opened at the Buffalo Academy of Fine Arts on March 23 last, and will remain open through April 22.

The Buffalo Society of Artists will open its annual exhibition in four galleries of the Albright Museum in Buffalo on April 27. The exhibition will remain open through May 20.

## EXHIBITIONS NOW ON.

Some two score portrait drawings in colors and black and white by Miss M. O. Kobbé have been on view during the week at the Strauss Galleries, No. 285 Fifth Ave., and may be continued there through next week. The little display is one of the most attractive of its kind of the season and should be seen and studied by all lovers of portraiture. Miss Kobbé has remarkable facility in the catching and transference of a likeness, and the rendering of expression and character, especially of children. Her work, whose effect is heightened by its absolute simplicity of line and effective quiet color, is delightful. She draws well and correctly, and imbues her little portraits with delicacy and refinement. Especially good are the quarter life size half length of Mrs. Eugene Lamb Richards, the three-quarter length seated presentment entitled "Posie," a charming study of childhood, and the striking half lengths of Miss Cynthia Roche and Miss Evelyn Parsons.

Thirty-two portrait drawings in pen and ink, washed over with color by Florence Scovel Shinn (Mrs. Everett Shinn) are on view at the Kraushaar Galleries, No. 260 Fifth Avenue. These small portraits, some of whose subjects, and notably those which illustrate Miss Gilder's book "Story of a Tomboy," are in the now quaint and unartistic costumes of the middle eighteenth century. All are well drawn and posed and have a certain quaintness of effect. They seem as a whole as if taken out of some old Book of Beauty—so favored by our grandmothers.

The exhibition of Whistler etchings and old English mezzotints which has been open in the lower gallery at Knoedler's, No. 355 Fifth Avenue, for some weeks, closed on Wednesday, and was succeeded by a display of portraits and figure works by Miss Carol Aus, the Norwegian pastel portraitist. This display will be noticed next week. In the upper gallery at Knoedler's there was opened on Monday an exhibition of 22 landscapes by Robert W. Van Boskerck, the well-known American painter, which continues there through to-day. It will be succeeded on Monday by a display of old miniatures of the XVI, XVII and XVIII centuries, which will remain through April 18.

The Van Boskerck exhibition is a pleasant surprise to the many friends and admirers of the artist, and a revelation to those who do not know his work, which has greatly broadened and improved the past two years. Several of the canvases, and especially those entitled "Evening, Hackensack River," "Evening, Pont de L'Arche," "Late Afternoon" and "Toward Evening, Nemours" have charming light and air and tender sentiment. The color quality of "Late Afternoon" recalls Wyant. There are delicate color and fine distance in the "Saugatucket River, Wakefield, R. I.," and in "County Tyrone, Ireland" and in fact the whole display is refreshing and shows versatility and unusual feeling for nature. While we still tremble a little for the artist when he "gets to his greens" his work has lost its former hardness and sometimes garishness of color, and he is on the high road now to deserved success.

At the Powell Gallery, 983 Sixth Avenue, is an interesting exhibition of marine mosaics by W. Cole Brigham, which includes two large windows, made of shells, pebbles and glass, and which produce the effect of soft opalescent stained glass; also several lamp-

shades, hall lanterns, screens and pieces of jewelry made of highly polished pebbles.

An exhibition of twenty pictures in oil and pastels, by George R. Barse, Jr., also opened at this gallery last Tuesday, and will continue to the 17th. Among the most interesting in the collection are a long floating figure, "Night," and the largest canvas shown, "Day Dreams," which was hung in the "Society" exhibition three years ago. The treatment of drapery in this is especially good. "La Cigale" and "Study for Echo" comprise Mr. Barse's contribution to the "Society" this year.

George H. McCord and William H. Drake showed at the Salmagundi Club this week a number of landscapes, coast scenes and marines, and Mathias Sandow, a number of miniatures. The work of these artists was characteristic and formed an attractive display.

Some examples of etchings by Charles Meryon were sold last week by the Anderson Company.

"Le Pont au Change," first state, a fine impression on old ribbed paper, went for \$410 to F. Keppel. "L'Abside de Notre Dame," third state, on ribbed paper, with the water mark, "Udelist," sold for \$210 to Mr. Bick. "Tourelle, Rue de la Tixeranderie," on Dutch paper, with the water mark, 1852, small folio, went to F. Keppel for \$120. "La Galerie de Notre Dame," first state, on Dutch paper, small folio, sold for \$320, to Mr. Bick. A picture of the United States frigate Constitution, Isaac Hull, commander, capturing H. B. M. frigate Guerrière, engraved by C. Tiebout from a painting by T. Birck, \$21, was bought by H. Wunderlich.

## WITH THE DEALERS.

Several fine examples of the English, Dutch and Flemish schools may be seen at the Blakeslee Galleries, No. 358 Fifth Avenue.

Six portraits of men by Richard Creifelds are also on view at Knoedler's. They are somewhat perfunctory in style and treatment, but have good drawing and expression. Perhaps the best are a three-quarter length standing one of Capt. James Thorne Harper in Seventh Regiment uniform, excellent in expression and rendering of texture, a three-quarter length seated one of Mr. Latham A. Fish and a full length standing one of Mr. Richard Halstead. These last are faithful likenesses.

The usual array of fine examples of Monet, Sisely, Renoir, Pissaro, Degas and other French impressionistic painters, with several choice easel examples of Rousseau, Daubigny and Delacroix are now to be seen at the Durand-Ruel Galleries, No. 5 West Thirty-sixth Street.

There are some comparatively recent examples of the modern Dutch and French painters now on view at the Scott and Fowles Galleries, No. 295 Fifth Avenue. These include canvases by Willem and Jacob Maris, Weissenbruch, Harpignies, Roybet and other noted painters.

If Neptune is kind, a remarkable example of Carle Van Loo, "La Sultane," and which is a portrait of Mme. de Pompadour, will soon arrive in New York as part of a consignment of notable pictures for Mr. Edward Brandus. These will soon be on view at the Brandus Galleries, No. 391 Fifth Avenue.

(Continued on Page 7.)



(Continued from Page 6)

At the Oehme Galleries, No. 320 Fifth Avenue, the unusually interesting and important exhibition of portraits and figure works by Gari Melchers will continue for the present. This display has been a surprise to many art lovers, who did not know the artist's work and its strength and originality. In these galleries there are also the usual number of well selected and superior examples of the modern Dutch, French and German painters.

Arrangements are being made at the Ehrich Galleries, No. 8 West Thirty-third Street, for an exhibition of early American portraits by the early American painters of note. Meanwhile there are on view there examples of such painters as Caravaggio, Vernet, and a double portrait by Cuyp, better known as a landscapist, of Frank Miejs and wife, and a charming and superior example of Ferdinand Bol—a "Woman with a Fan."

Those who have observed the purchase lists of the most important recent art sales, will remember the purchase there by Mr. Lanthier of the Old Curiosity Shop, 354 Fourth Avenue, of several of the most distinguished canvases, among them characteristic examples of Sir Joshua Reynolds, Sir Peter Lely, Sir Thomas Lawrence, and one of the most beautiful Roebucks ever offered here, "The Musician."

Mr. Lanthier has also added to his admirable art collection a fine Cesar Detti, showing a princely christening party entering a state carriage in the terraced garden of a beautiful old chateau.

The exhibition of landscapes and figure works by Augustus Koopman, which has attracted deserved attention at the Fishel, Adler and Schwartz Galleries, No. 313 Fifth Avenue, closes today. The galleries will be rehung with canvases by noted modern foreign artists, of which this house makes a specialty.

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Mr. Adler of Fishel, Adler and Schwartz, who has been ill for some time past, has not improved, and his many friends will be sorry to learn, remains in a serious condition.

The Macbeth Gallery, 237 Fifth Avenue, will continue to show some fine examples by American artists until the gallery is removed to the new building, No. 450 Fifth Avenue, on May 1.

At the Bonaventure Galleries, No. 6 West Thirty-third Street, the collection of Vernis Martin and other rich fans of the Louis XIV., XV. and XVI. periods, to which attention was called last week, is still on view. The fans in this collection were especially secured by Mr. Bonaventure while abroad last summer, and are worthy the attention of all art lovers. Such dainty and artistic handiwork as theirs is not often to be studied.

At the Kelekian Galleries, 252 Fifth Avenue, may be seen six unusually fine Renaissance and Gothic tapestries, just received; also gold embroidered escutcheons, Renaissance figure screens,

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Pictures by noted French and other foreign modern painters, with a few especially selected examples from American easels, are on view at the Noé Galleries, No. 366 Fifth Avenue.

Following the dispersal at auction at the Fifth Avenue Art Galleries, No. 366 Fifth Avenue, this week of the balance of the collection of Marchese D'Antrodochio of Florence, Italy, which arrived too late for the sale of March 1, and of furniture from three New York estates, will come next week the exhibition, opening on Monday, of Oriental furniture, porcelains and bric-a-brac from the Meyers estate of Boston, and of furniture from other estates, with their sale on Thursday and Saturday afternoons. There will be no sales at these galleries on Good Friday.

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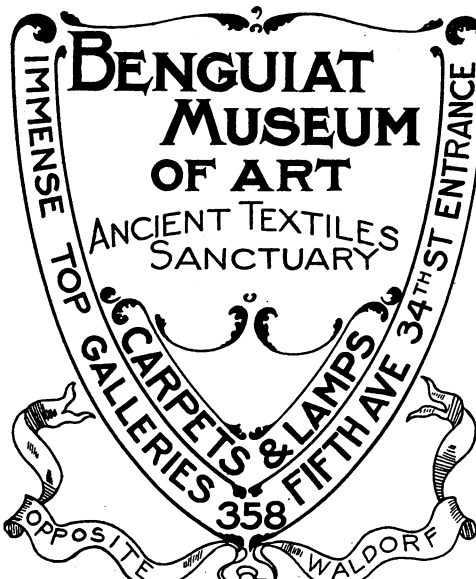
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